

Object Of Illustration Of Literature

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Received: 28 July 2025; **Accepted:** 24 August 2025; **Published:** 26 September 2025

Abstract: This article analyzes the object of illustration in literature, the form of reflection of life and society, the images presented through the landscape, the attitude of creators to the object of illustration, and the places in works of art where the object of illustration is presented. The research conducted by scientists on the subject of artistic imagery is discussed.

Keywords: Object of illustration, artistic word, society, artistic imagery, skill, creator.

Introduction: Literature is a field that is constantly being polished by the masses of thought and feelings of the soul, that knows no end, that is constantly shining and sparkling... Literature reflects life, generalizing events, phenomena, thoughts and feelings in life, and strives to understand life and the world through images... The object of our literature is the life of our people. In its development, it has developed and achieved great achievements by artistically reflecting the life, struggle, dreams, emotions, thoughts and imaginations of the people and their activities towards building a new society... [1]

Questions such as what literature depicts, how wide is its range of depiction, and what can serve as the object of artistic creation are among the central problems of literary criticism. From Aristotle to Hegel, Belensky, Chernyshevsky, to theorists of modern structuralism and postmodernism, many thinkers have expressed their attitude to this issue. The object of depiction in literature is, first of all, the person himself, his inner world, feelings, thoughts, aspirations and contradictions. The infinite depth of the human psyche, its complex psychological states have been the main theme of fiction. From ancient Greek tragedies to modern psychological novels, the most subtle vibrations of the human soul, the most complex manifestations of spiritual experiences have been reflected in the medium of artistic expression. Throughout his life, a person strives to know life - nature, society, man, and explores their essence, laws

and characteristics. At the same time, a person is not limited to knowing the world and himself, but, relying on the knowledge he has accumulated, he enriches and changes society, his spiritual and moral world. Since consciousness is the highest form of perception (reflection) of being in the human brain, it acquires sociality. Human consciousness (spiritual and intellectual abilities) is formed during life in society, is realized, activated, and creates under the influence of the social environment.

All forms of social consciousness (politics, law, morality, religion, science, art, philosophy, mathematics, medicine, etc.) study life, but each perceives, studies, and teaches objective existence based on its specific subject.

In particular, scientific creativity is engaged in discovering, knowing and studying the laws and regularities that operate in nature, society and human thought, while artistic creativity reveals the secrets of artistic expression based on the laws and principles of the refinement of nature, society and man. In other words, scientific thinking combines all sciences, and artistic thinking combines art and its forms. Both study real existence (life), the world outside us. While one is engaged in discovering and explaining the objective laws of life (nature, society, human thought), the other analyzes and studies its (nature, society, man) artistic (figurative) discovery. While scientific thinking expresses existence in scientific concepts, ideas, principles, problems, hypotheses, judgments,

conclusions, theories, laws, artistic thinking reflects existence in images.

"The philosopher reasoned by syllogisms, the poet spoke by images and pictures, and both of them said the same thing. The political economist, armed with statistical figures, impressed the minds of his readers or listeners, and proved that the condition of such and such a class in society was greatly improved or much worse for such and such reasons. The poet, armed with a vivid and vivid picture of reality, impressed the imagination of his readers. He showed in real pictures that the condition of such and such a class in society was really much improved or much worse for such and such reasons. The one proves, the other shows - both convince, and this is achieved only by one of them by logical reasoning, the other by showing in pictures." [2.133]

"While that person was sick, His Majesty the King wanted to see a person who would go to the tomb of Hazrat Murtaza Ali (may God have mercy on him). He had been waiting for that person since Wednesday. He himself watched with anguish and impatience on Tuesday. The weather was extremely hot. His heart and soul were burning. He asked that person to pray, "O God, if it is possible to give life for life, I am Babur, I will dedicate my life and soul to Humayun." On that very day, the heavenly abode of Hazrat fled. King Humayun poured water on his head, went out and received those who came to see him. Due to the illness of my grandfather, he was taken inside. He remained in bed for about two or three months." [3.53]

If you look at the above excerpt from the work "Humayunnama", logical thinking, observation, and information prevail in it; all words are subordinated to accuracy, objectivity, "dry recording" and give an idea of the real event.

The scene from the novel "Starry Nights" brings to life Babur, Mohimbegim, and Shaikhulislam (and the Koh-i-Noor diamond), and we see and feel the feelings and emotions in each of their hearts with full clarity from their interactions (including Mohimbegim "weeping softly", "staring at Babur with fear and amazement", "Babur, having put his beloved son in a state of hunger, pretends to be the cause of this illness", and turns to Humayun and begs, "May God take this heavy pain of yours from you and give it to me!" - as if he had found a way to put the Koh-i-Noor diamond, the value of which is equal to the vast treasures of gold, into his chest, the bewildered Shaikhulislam seeks to take advantage of Humayun's illness, "looking at the father and son with a glare", becoming confused...). We will get acquainted with the event that could have happened. In memory, the event is described clearly

and "dryly", while on the screen it is depicted artistically. In one, logical observation prevails, in the other, demonstration.

Art (architecture, sculpture, painting, music, theater, choreography, cinema, etc.) expresses life through images, relying on the achievements of sciences (scientific thought). Imagery is a universal tool that unites all forms of art, ensuring their commonality and similarity.

"There is no art outside the figurative form" [4.32-33]. But the attributes (integral signs, characteristics) of imagery, such as clarity, subtlety, beauty, are unique to each form of art:

"Sculpture... expresses the beauty of the forms of the human body, captures only a moment of thought on the human face, a situation in the body (attitude). At the same time, the creative activity of sculpture cannot encompass the entire figure of a person, but is limited only to the external forms of the human body. In men, it expresses only courage, majesty and strength, in women, beauty and subtlety. The art of painting encompasses the whole person, even his inner spiritual world; but painting is also limited to covering only a moment of the event. Music, on the other hand, expresses the inner world of the soul; but the ideas expressed by music are inseparable from sounds (echoes), and although sounds give much to the soul, they do not tell the mind anything clearly and clearly. Poetry is expressed in the free word of a person, and the word is both sound and A picture is also a clear and clearly expressed image..."[5.133]

These subtle observations and conclusions, expressed by the Russian critic V.G. Belinsky in his article "The Division of Poetry into Varieties and Types," clearly prove that each form of art has "its own language," "its own style," and "its own identity." Literature "includes all the elements of other arts, uses all the means given to each of the individual arts in a single and complete way" (V. Belinsky). For this reason, there is not a single event, incident, mental state, action, or experience that goes beyond the scope of literature, and all of them are described, revealed, and brought to life through the medium of words. God created all things by the power of words, and there is no greater miracle than its power. The hadith states, "There is magic in words..." [6], and our people say, "Words are sharper than swords," "Words are the core of a person, Manners are his adornment," [7.412]. Our grandfather Alisher Navoi said, "A true word is trustworthy, a good word is brief" [8.108], and Mashrab Boboyev said, "A person comes to the world to speak words" [9.3]. The Russian poet Alexander Tvardovsky sings, "Words are my honest food, words are sacred to me" [10]. Yes, words are the

crown of our intellect, the fire of our heart, and a sign of our humanity. Now, when this word becomes artistic, as the writer Oybek said, "Every word shines like a precious stone set in a ring, a great meaning shines in every verse. The word is captured, it acquires emotional power with its tone, expressive power, color and other qualities." [4.32-33]

Based on this, the "language" of literature, the only tool is the word, the art of words. Its possibilities of images and depictions are endless. Literature studies and describes life through the art of words, draws certain conclusions and lessons from it (comes to a conclusion), learns from life (acts as a "textbook of life"), recreates life (based on hopes and dreams). Therefore, the object of the art of words is the boundless world that unites nature, society and man, living outside of us.

In literary criticism, one of the important aspects of poetics is artistic depiction. In this, the landscape, the language of the work of art, the psychology of the work of art, the psychological image, the writer's style, and his skill are studied in harmony with each other. That is, how the creator perceives life and the skill in which he perceives and feels is considered important. Natural landscapes in figurative literature are called landscapes. They perform a certain ideological and compositional function in a literary work. M. Sultanova, who worked on the problem of landscape in a special monographic plan, says the following about the role of this tool in a work of art: "the writer realizes his ideological intention not only through the actions of the hero, but also by describing the natural landscapes surrounding them. Through the image of the landscape, he also intends to influence the reader and educate his feelings of beauty in him." [11.9] So, in addition to the harmony of the landscape image with the actions of the hero, the literary critic also emphasizes the educational and aesthetic function of affecting the reader's heart. "The image of the natural landscape serves various purposes. Sometimes it indicates the season in which the event occurred, sometimes it helps to reveal the mood of the heroes, and sometimes it serves to connect the events of the work with each other." [12.99] Literary critic Matyokub Qoshjonov addressed the image of the landscape in the novel "Bygone Days" in connection with the episode in which Otabek reluctantly agrees to his parents' dream and leaves for Margilan. According to the scholar, when Otabek leaves for Margilan, he contrasts his sadness and melancholy with the joy of spring in the mountains and the birds flying freely in the vast sky. That is, in expressing the mood and spiritual state of Abdulla Qodiriy Otabek, he depicts the spring landscape in contrast to the hero's spirit. [13]

Abdulla Qahhor, on the other hand, begins Chapter 8 of

his novel "Sarab" with a landscape, that is, with the gradual transition of winter to spring, with the description of the beauties of nature. This landscape is expressed in harmony with the description of the love of two young people - Munishkhan and Saidi. As a literary critic, Khurshid Dostmuhammad has a special attitude to the landscape of the Khoja Maoz cemetery and the description of the hero's psyche in Abdulla Qodiri's novel "Bygone Days". "Let us imagine the jungle of the cemetery, which was a source of darkness, as the world of Otabek's pain, who was running madly through the streets of Margilan. At that moment, a strong wind blew through Otabek's mind, and evil forces in the form of "a madman whose hair had grown and merged with his beard" tore through Otabek's mind like a fire; "the leaves that had not fallen one by one began to fall with a rustling sound" – Otabek's last hopes began to fade; "the wind grew stronger and stronger" – the threat of the enemies reached its peak; Otabek's strong endurance was in danger of not being able to withstand the roar of the wind that was coming down on him one after another – "the branches and branches were breaking";". Munaqqid compares the depression, pain, and heartache in Otabek's soul to branches breaking into "snow-snow" as a result of darkness, winter night, and strong wind and storm. He draws a parallel between the most difficult and tragic moments of Otabek's soul, who has lost hope in silver, and the image of a cemetery.

Also, in the prose of Khurshid Dostmuhammad as a writer, the image of nature and place is distinguished by its inextricable connection with the spiritual experiences of the hero and its acquisition of artistic and philosophical meaning. "Within half of October, the breath of winter had already begun to wane. The sun, which had shone brightly at breakfast, had disappeared from my sight. It was noon, and as I was returning to my lodgings, I watched the weather. The sky was beginning to be covered with thick, black clouds, and not a single ray of light could be seen in the sky, but the trees and the surroundings, with their dark ink, had begun to turn green and paint people from head to toe." [14.18] This landscape is given in harmony with Professor Fitrat's life in exile in Moscow, his depressed mood. The pain in the hero's heart, the disasters that could befall the nation's fate, as if the sky had foreseen them, covered him with a black cloud, and despite it being daytime, a black gloom surrounded the surroundings, and this gloom took over not only nature, but also the hearts of people, and he was able to instill a sad mood in the reader's psyche. In the writer's work, the landscape was not just a depiction of nature, but also served to express the writer's idea and purpose, giving a literary and philosophical spirit to the

events taking place in time and space.

Man is the main subject of art and literature. [15.28] As literature interprets the diverse world, the spiritual and moral image of man, at its core the fate, destiny, and life of the individual find their expression in an integral unity. This, in turn, reveals the world and spiritual image of the heroes in any work of art. The integrity of these characteristics also reveals the world of images, its uniqueness.

It is not for nothing that literary fiction, which is a product of creativity, is also recognized as a rain that is constantly polished by the masses of thought and feelings of the heart, does not know how to stop, and its radiance and brilliance increase. After all, literary fiction, as a form of social consciousness, is subject to the laws of historical development. Changes in society also bring about changes and new forms of expression in literary fiction.

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